DEPARTMENT OF FILM STUDIES

Queen's University
Kingston, Canada
K7L 3N6

27 May 1983

Terry Canon
175 May Street
Monrovia, California 91016

Dear Terry:

I'm trying to get in touch with Sara Arledge. Dominic Angerame, at Canyon Cinema, suggested that you would be able to provide me with her address or phone number, because he didn't have them at the Coop office. As an alternative, you might even be able to pass along some information.

While I was at the Coop office, Dominic showed me WHAT IS A MAN? which I thought was just a fabulous and incisive film. However, it appears to be available only through Canyon Cinema, and also seems to be totally unavailable in Canada. I've been trying to convince people here at Queen's that it would be invaluable to have a copy of the iflm in our collection for the department's use. So, I'd like to find out if the film is available for sale, and how much it would cost so that I can then go to the appropriate places to raise the money.

So, if you could provide me with an address, or pass along this message, I'd be very grateful,

Sincerely,

Blaine Allan.

DEPARTMENT OF FILM STUDIES

Queen's University
Kingston, Canada
K7L 3N6

12 August 1983

Sara Kathryn Arledge
132 Van Ness Avenue
Santa Cruz, California 95060

Dear Sara:

When I wrote, I really didn't expect to find a print of your film in the return mail. You're obviously a very trusting individual. Actually, I'm most surprised that the film made it through customs without any trouble. Not because of the film, but because Canadian customs can often be sticky and hold up objects such as films and videotapes and audio recordings.

At any rate, I'll start the process rolling so that you can be paid for the film. The payment will be made by the university. As you can probably understand, accounting in bureaucratic monsters like institutions of higher learning can be a pretty labyrinthine process. I can't say for sure when you can expect to receive the cheque. If you haven't received it by the time you leave for China, and if you have the time to drop me a note, let me know. If you haven't received it by the time you return from China, be sure to let me know, and I'll try to poke someone to hurry the process up.

I've shown the film to several people in Toronto, including someone from the Canadian Filmmakers' Distribution Centre and DEC Films, and someone from the Funnel, the Toronto experimental film theatre. It may be my enthusiasm for the film that's infectious, but I really think it's the film itself. The response has been wonderful. I hope we'll get to see WHAT DO TWO RIGHTS MAKE?

Keep busy, and have a fabulous time in Peking.

Best wishes,

Blaine

Blaine Allan.

DEPARTMENT OF FILM STUDIES

Queen's University
Kingston, Canada
K7L 3N6

Aug 21 with script.

16 August 1983

Sara Kathryn Arledge
132 Van Ness Avenue
Santa Cruz, California 95060

Dear Sara:

I have been informed that I need an invoice from you in order to process payment for a print of WHAT IS A MAN? The university's financial services department, who are responsible for overseeing payment for all such purchases require a document noting exactly what's being bought and what it costs. It needn't be formal. It simply has to be done, and must come from the seller.

I would be grateful if you would write out an invoice and send it to me. When you do, I can see that you're reimbursed for the cost of the print.

All the best,

Blaine Allan.

■ The John F. Kennedy Center
for the Performing Arts
Washington, D.C. 20566
Telephone 202-828-4000

P.O. Box 27999
2021 North Western Avenue
Los Angeles, California 90027
Telephone 213-856-7600

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Bonita Granville Wrather
Vice President
Wrather Corporation

Bud Yorkin
Producer/Director

The American Film Institute

April 2, 1983

Ms. Sara Kathryn Arledge
132 Van Ness Ave.
Santa Cruz, CA 95060

Dear Ms. Arledge,

On behalf of the Washington chapter of Women in FIlm and Video and The American Film Institute, we would like to thank you for allowing us to present WHAT IS A MAN? as part of our WOMEN AND MOVIES III festival. Your involvement assured us that our audience would be provided with a high quality program. In addition to the general public, the press and fellow artists had an opportunity to see a work otherwise not generally available to them.

Enclosed please find a selection of press materials generated by the festival, program notes, and flyers.

We thank you again for your participation in WOMEN AND MOVIES III and for furthering the involvement of women in all aspects of the media.

Sincerely,

Liesel Flashenberg
President
Women in Film and Video

Nancy Sher
Director
Exhibition Services, AFI

■ **The John F. Kennedy Center for the Performing Arts**
Washington, D.C. 20566
Telephone 202-828-4000

P.O. Box 27999
2021 North Western Avenue
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The American Film Institute

April 2, 1983

Ms. Sara Kathryn Arledge
132 Van Ness Ave.
Santa Cruz, CA 95060

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Sincerely,

Liesel Flashenberg
President
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Nancy Sher
Director
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Association of America
Bonita Granville Wrather
Vice President
Wrather Corporation
Bud Yorkin
Producer/Director

answered Feb. 8, '83

The American Film Institute

January 24, 1983

Ms. Sara K. Arledge
132 Van Ness Avenue
Santa Cruz, CA 95060

Dear Ms. Arledge,

On behalf of the Washington Chapter of Women in Film and Video and The American Film Institute, I am delighted to confirm the inclusion of WHAT IS A MAN? as part of the Women and Movies III festival, March 4-13, at the AFI Theater in the John F. Kennedy Center for the Performing Arts, Washington, D.C. Your film will be presented on March 8 at 6:00 pm. As agreed, a courtesy print will be used in exchange for publicity of your film.

We would like to make your film available for a press screening the week of Feb. 21 - March 1. To ensure adequate time for program preparation, we will need your print during the week of February 14.

It should be shipped to:

Tony Safford
The American Film Institute
Kennedy Center
Washington, D.C. 20566

If you have not already sent credit and press materials please do so as soon as possible.

Once again, I am thrilled to announce your participation with WHAT IS A MAN? as a significant contribution to what will be a festival of great excitement and distinction.

Sincerely,

A.C.W.

A.C. Warden
Director, Programming Committee
Women and Movies III Festival

cc: Nancy Sher
Shelley Nemerofsky
Tony Safford

132 Van Ness Avenue

95060

copy

408-425-4931

132 Van Ness Avenue
Santa Cruz, California
95060

A.C. Warden
Director, Programming Committee
Women and Movies lll Festival
The John F. Kennedy Center
for the Performing Arts
Washington, D.C. 20566

Dear Ms. Warden,

I just received your letter of January 24, 1983, confirming Mr. Tony Safford's invitation to show my film, What Is A Man? at your American Film Institute (March 8, 1983) showing.

I feel honored to be invited at 71 to show with all you young women. However, there has been a misunderstanding about the rental fee. It will be: $20.00 film rental, $5.00 handling, and $3.50 shipping charges. The distributor's address is:

Canyon Cinema
2325 Third Street
Suite 338
San Francisco, California
94107

Please call me if you have any questions.

Best wishes,

Sara-Kathryn Arledge

ANTHOLOGY FILM ARCHIVES

ANTHOLOGY FILM ARCHIVES, 32 SECOND AVENUE AT SECOND STREET
NEW YORK, NY 10003, TEL 212-505-5181, FAX 212-477-2714

1970-1995 *Twenty-five years, Anthology Film Archives*

1895-1995 *First Century of Cinema*

3 July 2000

Terry Cannon
PO Box 1850
Monrovia, CA 91017

Dear Terry,

Thanks for the signed agreement on Introspection.

Enclosed are for your information (Lang, 1st Light, july-aug. 2000 schedule, 2000 Film Pres. Honors journal).

How time passes. We have yet to meet in person, yet keep encountering each other via different projects.

All the best.

Sincerely yours,

Robert A. Haller
Director of Collections/Special Projects

Art Gallery of Ontario

May 20, 1977

Tell them to insure when returning film U.P.S.

Ms. Sara Arlidge
1842 Rose Villa
Pasadena, California 91107
U.S.A.

Dear Ms. Arlidge:

I am writing regarding Introspection, which I have hopes of including in a major film series - Dance and Film - to be given at this Gallery next fall. It was William Moritz who described and recommended your film for this series.

Would Introspection be available for screening on November 10? If so, I can cover the rental fee and return airmail charges. It is best to allow three weeks for delivery.

As supplement to the screenings, an illustrated catalogue will be printed. Any written material you could send along - your own or critics' statements - pertinent to Introspection would be invaluable for reference when preparing the catalogue. In addition, a still or frame enlargement would be considered for reproduction.

I would appreciate hearing from you as soon as possible. Thank you for your attention to this request. Answered May 30

Sincerely,

Ian Birnie

Ian Birnie
Education Officer
Media Programmes

/ys

Art Gallery of Ontario

answered 6/23/77

June 16, 1977

Ms. Sara-Kathryn Arledge
1842 Rose Villa Street
Pasadena, California 91107
U.S.A.

Dear Ms. Arledge:

Ian Birnie is now travelling in Europe and I am continuing the work on our Dance and Film series. Thank you very much for sending the material on your film "Introspection". We will return this material when we finish using it.

We note that you will be sending the film around October 14, to arrive in time for our November 10 showing. As a rental fee has not yet been determined, we will await your reply on this point. Shipping instructions will follow at a later date.

Sincerely,

Selma L. Odom

Selma L. Odom

SLO:ys

Grange Park Toronto, Canada M5T 1G4 Telephone (416) 361-0414 Cable: Galeon

Art Gallery of Ontario

September 7, 1977

Ms. Sara Arledge
1842 Rose Villa
Pasadena, California 91107
U.S.A.

Dear Ms. Arledge:

Last week we mailed back the photographs you lent us, but neglected to include these clippings. They were valuable in the preparation of our programme; thank you for sending them along. The catalogue will be published in early October, and you will receive a copy as soon as possible.

At this point, I have just begun to organize the incoming shipments of films. I should be sending along shipping instructions regarding Introspection in the near future.

Once again, thanking you for your cooperation, I remain

Yours sincerely,

Ian Birnie

Ian Birnie
Education Officer
Media Programmes

Oct. 14, 77
letter sent about shipping instructions Airmail

enc.
/mc

Art Gallery of Ontario

October 18, 1977

Ms. Sara Arledge
1842 Rose Villa
Pasadena, California 91107
USA

Dear Ms. Arledge:

Here are the shipping instructions I promised in my letter of September 7.

To make matters as simple as possible, it is preferable to send INTROSPECTION by first class airmail. The procedure involves the following:

1. Mailing during the week of October 23-28

2. Address the film to: Media Programmes
   Art Gallery of Ontario
   317 Dundas Street West
   Toronto, Ontario M5T 1G4
   Canada
   Attention: I. Birnie

3. Forms provided by the U.S. Post Office at the time of mailing should indicate that:

   -contents include 1 film

   -contents are on loan to the Art Gallery of Ontario for educational purposes only and are not for sale or charge

   -declared value of film is for customs purposes only

Please be assured that the film will be returned to you promptly and with careful handling. We look forward to INTROSPECTION's enhancement of our programme.

Thank you for your continuing assistance.

Yours sincerely,

Ian Birnie

Ian Birnie
Education Officer
Media Programmes

cc. Ian McMillan/Traffic Manager

answered Oct 25
film sent

Grange Park Toronto, Canada M5T 1G4 Telephone (416) 361-0414 Cable: Galeon

Art Gallery of Ontario

To: Ms. Sara Arledge **From:** Ian Birnie IB

Date: October 19, 1977

RE: U.S. POST OFFICE REGULATIONS ON AIR MAIL FIRST CLASS

Our mailroom staff has learned from the U.S. Post Office that the limits for first class air mail are the following:

-weight: maximum - 70 lbs.

-size: 100 inches width and girth

Would you please check with your local Post Office to confirm these regulations before mailing the film to us.

Didn't do this!

1842 Rose Villa Street
Pasadena, California 91107
November 17, 1977

Ian Birnie
Education Officer
Media Programmes
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Dear Mr. Birnie:

This letter serves to confirm our agreement that I am to be paid $15.00 (U.S. funds) as recompense for the use of my film INTROSPECTION on November 10, 1977. The screening was part of the film series "Looking at Dance."

I would appreciate payment as soon as possible upon your receipt of this letter. Thank you for your attention to this request.

Sincerely,

Sara Kathryn Arledge

Sara K. Arledge

I Birnie

52-303-28

Art Gallery of Ontario

November 17, 1977

Sara-Kathryn Arledge
1842 Rose Villa Street
Pasadena, California 91107

Dear Ms. Arledge:

Thank you for allowing us to include INTROSPECTION in our recent CINE-DANCE programme. Our audience seemed particularly pleased with the opportunity to enjoy such a rare film. I shall arrange to have our Traffic Department send the print back to you airmail first class tomorrow so that you will have the film in your possession again fairly soon.

I have enclosed a letter for you to sign and return to us. Following our receipt of the letter, a cheque will be issued and mailed out to you.

Once again, please accept our gratitude and appreciation for your cooperation.

Yours sincerely,

Margaret Cooper

Margaret Cooper
Programme Assistant
Media Programmes

enc.

answered
Nov. 25. 1977

Grange Park Toronto, Canada M5T 1G4 Telephone (416) 361-0414 Cable: Galeon

DINER+ALLIED

November 21, 1985

Sara Kathryn Arledge
Chameleon Films
P.O. Box 162
Kingston, Ontario Canada K7L4V8

Dear Sara Kathryn Arledge:

Enclosed is the Quick Reference Price List you requested. We would be happy to develop your color negative, although shipping it and all might be confusing. I know that there is a lab in Toronto but unfortunately I do not know it's name. I did say hello to Denver Sutton for you and he requested that I return the greeting. Also he wanted to know if you need the boxes he is storing at his place?

Best of luck with teaching and thanks for the check.

Sincerely,

Gail Currey
Customer Service

Diner+Allied
Film & Video
Services
620 Third Street
San Francisco
94107
415-777-1700

FILM FORUM
15 Vandam St., New York, N.Y. 10013
Box Office: (212) 989-2994
Director's Office: (212) 254-5997

Answered
Feb. 6 '79
called
Feb 13

Sara Kathryn Arledge
1842 Rose Villa St.
Pasadena CA 91107

28 Jan. 1979

Dear Ms. Arledge:

Thank you very much for your letter and material regarding your films and proposed film program. The Film Forum is, perhaps, a little different from other screening situations in NYC and elsewhere in that we show films without any personal appearances by the filmmakers. Each program runs for 8 evenings and is reviewed by the press.

We do a great deal of advance publicity for each show. In order to allow enough time for this leg-work, films are chosen many months in advance. In the next week I must firm up our spring 1979 program; so it will not be possible for me to consider your work for this period. If I may see the films some time when you're in NYC in May, I could consider them for the fall (We are closed during the summer.).

I strongly suggest you contact 2 other screenings houses in NYC who may be able to offer you in-person shows for this spring: the Collective for Living Cinema, 52 White Street, NY NY 10013 and the Millennium Film Workshop, 66 East 4 St. NY NY 10003.

Sincerely,

Karen Cooper

Karen Cooper
Director

U.S. Ad hoc Committee for the

International Festival of Women Artists

Sponsored by CWAO/Coalition of Women's Art Organizations

Susan Schwalb *Project Director*

Coordinating Committee

Nancy Cusick *Executive Director, Washington Women's Art Center*
Sylvia Moore *Board, Women's Caucus for Art/NYC*
Cynthia Navaretta *Editor, Women Artists News*
Gloria Orenstein *Co-Founder, The Women's Salon*
Ellouise Schoettler *Executive Director, CWAO*
Jacqueline Wray *Regional Director, CWAO/NYC*

May 16, 1980

Sara Kathryn Arledge
1842 Rose Villa Street
Pasadena, California 91107

Dear Sara,

This letter is being written to invite your participation in the forthcoming International Festival of Women Artists to be held in Copenhagen, July 14-30, 1980. This festival will coincide with the International Decade of Women Conference sponsored by the United Nations. The conference will be held in Copenhagen at the same time.

As coordinator of U.S. Women Artists' Films it is my responsibility to present a program of short subject films which include various themes and images created in a wide range of styles. I thought of your work as an important component of this group. Barbara Hammer of Berkeley also suggested your name. (You may recall that we met two years ago at the Women's Building in Los Angeles when my film BRIDE was screened.)

The U.S. Women Artists' Film Program will be sent to Copenhagen on June 16 from my office in Arizona. Although time is a factor, we should not have a problem if each filmmaker sends a copy of one work immediately.

If you accept this invitation (and I hope you will), please mail your film to the address listed below.

Sincerely,

Muriel

Muriel Magenta

Department of Art
Arizona State University
Tempe, Arizona 85281

U.S. Ad hoc Committee for the

International Festival of Women Artists

Sponsored by CWAO/Coalition of Women's Art Organizations

Susan Schwalb *Project Director*

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Nancy Cusick *Executive Director, Washington Women's Art Center*
Sylvia Moore *Board, Women's Caucus for Art/NYC*
Cynthia Navaretta *Editor, Women Artists News*
Gloria Orenstein *Co-Founder, The Women's Salon*
Ellouise Schoettler *Executive Director, CWAO*
Jacqueline Wray *Regional Director, CWAO/NYC*

September 5, 1980

Sara Kathryn Arledge
1842 Rose Villa Avenue
Pasadena, California 91107

Dear Sara Kathryn,

The coordinating committee of the International Festival of Women Artists has asked me to thank you for contributing your film Introspection to the U.S.A. Film Program.

The entire festival was an enormous success, and the film program was a highlight of the festival. Films made in all parts of the world were viewed by an international audience. Many of the people attending were filmmakers, directors, screenwriters, translators and film editors.

The U.S. screened on three different nights to a full house each time. The response to the work was positive. We were very fortunate to be scheduled at the Danish Film Museum which had excellent projection facilities including a first rate sound system. Our films arrived in Copenhagen well in advance and were returned to the states promptly through 'diplomatic pouch.'

Your film was mailed to you on Thursday, September 5th from my office at Arizona State University. It should be arriving within the next few days.

Sincerely,

Muriel Magenta

Muriel Magenta
Coordinator of U.S.Films

International Festival of Women Artists

U.S.A. FILM PROGRAM CURATED BY MURIEL MAGENTA & ALIDA WALSH

COPENHAGEN, DENMARK JULY 16, 17, & 24, 1980

PROGRAM I July 16, 1980

SEA TRAVELS (1978).
Anita Thacher
11 minutes, color, sound.
Lease: $200
Distributor: Museum of Modern Art

Using optical effects and the manipulation of live-action images, Anita Thacher explores the theme of childhood memories: its dreams, fantasies, and unique landscapes.

RIGHT OUT OF HISTORY - The making of Judy Chicago's Dinner Party (1980)
Johanna Demetrakas
75 minutes, color, sound.
Distributor: Phoenix Films

For five years, feminist artist Judy Chicago worked with a community of four hundred other artists, craftspeople, and researchers to create **The Dinner Party,** a monumental tribute to the women of spirit and accomplishment throughout the ages—women whose names have been banished "Right Out of History". The film shows the progress of **The Dinner Party,** the only record for posterity of a contemporary working community of artists, a community which provides insights into the ateliers, workshops and guilds of the past...it is the only record of a community of primarily women trying to transform their experience into a work of art.
The work itself is an emormous triangular banquet table, set for thirty-nine women of great achievement in Western Civilization, ranging from the Primordial Goddess to contemporary artist Georgia O'Keefe. Other places are set for women like Queen Elizabeth the First, Black leader Sojourner Truth, poet Emily Dickinson, feminist Susan B. Anthony, and writer Virginia Woolf.

NEVER GIVE UP – IMOGEN CUNNINGHAM (1975)
Ann Hershey
28 minutes, color, sound.
Distributor: Phoenix Films

In her ninety-four years, Imogen Cunningham witnessed the enormous technological and social changes of the twentieth century with the humor and equanimity which sets her off as a very special human being. Sustained by her unflagging energy and spirit, and her art, she managed to sidestep many of the burdensome cultural assumptions which have prevented many other talented women from realizing their artistic potential. The stigma of being "different" in pursuing an "unladylike" vocation never kept her from continuing her exploration of the photographic medium.
Always stubbornly honest, she continually strove for the unvarnished truth—a difficult principle to maintain, especially in her chosen field of portrait photography, where clients usually prefer "pretty pictures." In her life as well as her art, she insisted on candor; her thoughts on death and old age are characteristically straightforward and unsentimental. She admits in the film that aging is a handicap. But these admissions are made with grace and wit, without a trace of self-pity. It is this very honesty, and capacity for humor, which enabled Imogen Cunningham to partake of all the satisfactions of life—love, family, and work—without sacrificing any one of them.

BAG LADY (1973)
Susan Kleckner
Distributor: Susan Kleckner

16mm narrative, directed by Susan Kleckner, featuring Dale Soules. Woman transforms from middle-class youth to life by her wits on the streets to old age—in 13 minutes.

International Festival of Women Artists

U.S.A. FILM PROGRAM CURATED BY MURIEL MAGENTA & ALIDA WALSH

COPENHAGEN, DENMARK JULY 16, 17, & 24, 1980

PROGRAM II - July 17, 1980

INTROSPECTION (1941-46)
Sara K. Arledge
6 minutes, color sound.

Dancer imagery is used to explore the abstract qualities of the human form in motion. A variety of technical effects are used to create a layering and juxtaposition of body parts. Form is handled in a sculptural manner. This sequence was produced in 1941 and 1946.

WOMAN'S ANSWER (1978)
(Response des Femmes)
Agnes Varda
8 minutes, color, sound.
Rental: $20, sale: $200
Distributor: Serious Business Company

A vivacious, provocative, and intelligent film-essay inquiring into the issues raised by the women's movement. Varda's unconventional style is both amusing and startling as it leads us to reconsider our customary attitudes.

BRIDE (1977)
Muriel Magenta
7 minutes, color, sound.
Distributor: Muriel Magenta

Taking an experimental approach to filmmaking, Magenta presents the image of the bride as a modern mythological figure. The artist raises questions about the cultural and psychological implications of the bride symbol.

SCREW (1977)
Margaret Bailey Doogan
3 minutes, color, sound.
Distributor: Serious Business Company

Set to the words of SCREW: A TECHNICAL LOVE POEM by Diane Wakoski, this animated film is one woman's visual interpretation of the word "Screw". From the technical (dictionary) definitions to the slang sexual connotations, it is an attempt to examine love as "techno-experience" with the final conclusion that it is not.

WOMAN: WHO IS ME? (1977)
TRICEPTS PRODUCTIONS (Judith Keller, Shula Wallace, Shirley Joel)
11 minutes, color, sound.
Rental: $20, Sale: $175
Distributor: Serious Business Company

A visually exciting montage of major art works and the contemporary media, the film examines the persistence of myths about women through the ages. A stimulating analysis and evaluation of the stereotypical roles and images of women.

CROCUS (1971)
Susan Pitt
7 minutes, color, sound.
Distributor: Serious Business Company

Using cut-out animation the filmmaker depicts a man and a woman making love. Their free-floating fantasies: birds, vegetables, fish and flowers pass serenely overhead and into the night sky of contentment.

International Festival of Women Artists

U.S.A. FILM PROGRAM CURATED BY MURIEL MAGENTA & ALIDA WALSH

COPENHAGEN, DENMARK JULY 16, 17, & 24, 1980

ALBUM (1976)
Linda Heller
5 minutes, color, sound.
Distributor: Serious Business Company

Growing up female in the nuclear family and surviving with a sense of humor intact is the story of this charming, brightly-colored family album of pop-deco drawings. Her feelings towards her mother and father, and the abrupt censorship of her first innocent awakening are rendered with warmth and sparkle.

BETH AMES SWARTZ SEQUENCE: NEW ART OF THE AMERICAN WEST (1980)
Dick Young Productions
4 minutes, color, sound.

This film clip is a segment from the film "New Art of the American West" and shows Beth Ames Swartz painting with her innovative ritual/process using fire and earth on layered paper. The film was recently awarded the Cine Golden Eagle 1980 Prize and has been selected as official representative film for the USA in international film festivals.

VALERIE
Monica Freeman, Producer/Director
15 minutes, color, sound.

"Valerie" is a film which explores the attitudes and insights of the artist Valerie Maynard. Whether candidly watching her work in her Harlem studio or viewing the magnificent pieces at an exhibition, it is understandable why Ms. Maynard is considered one of America's most gifted sculptors.

THE LIFE AND DEATH OF FRIDA KAHLO (1966)
40 minutes, color, sound. Karen Crommie & David Crommie
Distributor: Serious Business Company

"The Life and Death of Frida Kahlo" is a haunting, mosaic-like portrait that interweaves interviews with footage showing the life and work of one of Mexico's pioneer surrealist painters.
"The film focuses on the events that molded Kahlo's life: the childhood spinal injury which resulted in her being childless and eventually crippled; her marriage to Rivera; and her endurance of constant physical and emotional turmoil. which became the focal point of her art. The film shows her mastery as an artist as her physical condition deteriorated. The courage and spirit of this woman permeates the film.
"Her dramatic and strange exploration of her self-obsessions is transcended on canvas into dark, yet life-giving, universal, female vision."

IN THE BEST INTERESTS OF THE CHILDREN
Frances Ried, Elizabeth Stevens, Cathy Zheutlin
53 minutes, color, sound.

The family lives of eight lesbian mothers and their children are profiled in this unique documentary. After ten months of research and interviews these families were chosen to present the subject of child custody by lesbian parents.

International Festival of Women Artists

U.S.A. FILM PROGRAM CURATED BY MURIEL MAGENTA & ALIDA WALSH

COPENHAGEN, DENMARK JULY 16, 17, & 24, 1980

PROGRAM III – July 24, 1980

WOMEN/ARTIST/FILMMAKERS
(Short works and excerpts)

OLGA SPIEGEL
PSYCHEREEL (excerpts) 1978
Journey into the real and the fantastic, allowing the subconscious to come through. The psyche reveals itself through layers where the abstract becomes melting, changing forms of association.

ROSALIND SCHNEIDER
THE BUTTERFLY (excerpts) 1976
A poetic fantasy based on a brief encounter between the filmmaker's 11 year old daughter and a Monarch butterfly.

MARTHA EDELHEIT
HATS, BOTTLES & BONES: A PORTRAIT OF SARI DIENES (1977)
A poetic interpretation of the life and work of this 79 year old artist.

SILVIANNA GOLDSMITH
NIGHTCLUB: MEMORIES OF HAVANA IN QUEENS (1975)
Three dancers in a nightclub in Queens, New York.

SUSAN BROCKMAN
HOTHOUSE FLOWER (excerpts) 1978
This film is about romanticism and attachment.

DORIS CHASE
IMPROVISATION (1977)
Dance solo incorporating colorization and other video effects. Kei Takei, choreographer/dancer.

AMY GREENFIELD
ELEMENT (excerpts) 1970, 73.
Exploring psychological experiences through body movement/interaction with natural elements.

NANCY KENDALL
ALMIRA (excerpts)
A cine-dance poem in Michigan Gothic, evocative of a woman's terror in breaking away from conventional forms.

LORI ANTONACCI
FREEDOM TO KNOW (excerpts) 1976
A documentary film on the history of freedom of the press in America—the fight to make it free and the continuing fight to keep it free.

MARIA LASSNIG
SELF-PORTRAIT (1972)
The artist's self-transformations, fears and statements are amalgamated into a feminist self-portrait. Hand-drawn animation.

International Festival of Women Artists

U.S.A. FILM PROGRAM CURATED BY MURIEL MAGENTA & ALIDA WALSH

COPENHAGEN, DENMARK JULY 16, 17, & 24, 1980

ALIDA WALSH

HAPPY BIRTHDAY I'M FORTY (22 minutes) 1976
Distributor: Women Artist Filmmakers and Phoenix Films
This surrealist, autobiographical fantasy explores the myths and symbols that have surrounded women throughout their history.
" Alida Walsh's film is brave, braver than one is when watching it, braver than a woman has dared to be before. We have all been cowards, and she gives us courage. She also gives us ourselves—so hidden, so cowed, so full of uncertainty and even self-disgust. She does us proud. About time."
Kate Millett

LUCILLE RHODES
MARGARET MURPHY

THEY ARE THEIR OWN GIFTS: Part 3: Alice Neel, Painter (18 minutes)
1978, 52 minutes total - Part 1 - Muriel Rukeyser, Poet
Part 2 - Anna Sokolow, Choreographer

"They are their Own Gifts" advances our understanding of how art and humanity might coincide in the spirit of a 20th century woman."
"A dazzling portrait of the exuberant and vivacious painter, ALICE NEEL. She calls herself a 'collector of souls' and indeed, she does have an uncanny ability to see through to the very core of her subjects." Portraits of millionaires, street kids, poets, pop celebrities, and family members. Neel raised two sons while working during the day (mostly for the WPA) and painting nonstop at night. As if it weren't hard enough being a self-supporting woman artist at that time, Neel also had to buck the wave of abstraction which then dominated American painting. From 1939 to 1959, her work was shown only twice. In the '60's, with the resurgence of feminism and a revival of interest in representational art, Neel was "discovered". In 1974, she was honored with a retrospective at the Whitney Museum and made a member of the American Academy of Arts and Letters.

BARBARA HAMMER

MOON GODDESS (1976)
15 minutes; Distributor: Goddess Films

"Moon Goddess" is a woman's vision quest film scripted spontaneously by the desert environment in Death Valley, California and the two women artists, Barbara Hammer, filmmaker and Gloria Churchman, painter, who searched for the female in each other and found visions, temples, nourishment in barren land and in each other.
"Moon Goddess" couples an American Indian woman (bare-breasted, ornamented, ageless) with a stark desert landscape—filmed so precisely that at times the blending elements take on aspects of a Dali Dreamworld, or a taut moment in a Japanese film."
Cecile Starr, the Soho Weekly News

International Festival of Women Artists

U.S.A. FILM PROGRAM CURATED BY MURIEL MAGENTA & ALIDA WALSH

COPENHAGEN, DENMARK JULY 16, 17, & 24, 1980

THE FILMMAKERS AND DISTRIBUTORS CONTRIBUTED THEIR FILMS TO MAKE THIS FILM PROGRAM POSSIBLE. ALL FILMS ARE FOR RENT AND/OR FOR SALE FROM THE FOLLOWING SOURCES:

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Museum of Modern Art
Film Circulating Library
21 West 53rd Street
New York, N.Y. 10019

Phoenix Films, Inc.
470 Park Avenue South
New York, N.Y. 10016
Telephone: 212-684-5910

Susan Kleckner
129 W. 22nd Street
New York, N.Y. 10011
Telephone: 212-255-4404

PROGRAM II

Sara K. Arledge
1842 Rose Villa Avenue
Pasadena, California 91107
Telephone: 213-796-2254

Serious Business Company
1145 Mandana Bl.
Oakland, California 94610
Telephone: 415-832-5600

Muriel Magenta
8322 E. Virginia
Scottsdale, Arizona 85257
Telephone: 602-946-8535

Monica Freeman
62 Hamilton Terrace
New York, N.Y. 10031
Telephone: 212-731-1171

Dick Young Productions
118 Riverside Drive
New York, N.Y. 10024
Telephone: 212-787-8954

PROGRAM III

Women - Artist - Filmmakers, Inc.
69 Mercer Street
New York, N.Y. 10012
Telephone: 212-966-5944

New Day Films
P.O. Box 315
Franklin Lakes,
New Jersey 07417
Telephone: 201-891-8240

Goddess Films
P.O. Box 2446
Berkeley, California 94767
Telephone: 415-658-6959

International Film Seminars, Inc.

answered by phone

1860 Broadway, Room 1108, New York, N.Y. 10023. (212) CI 7-5536

Barbara M. Van Dyke, *Administrative Director*

Feburary 13th, 1980

Dear Sara Kathryn Arledge and James Whitney,

John Katz has forwarded to me your letter of January 25th regarding rentals for previewing of films for the Flaherty Seminar.

Let me, at the outset, reassure you that we understand full well the financial problems of the independent filmmaker - as did Frances Flaherty during the years of living and working with Robert in their efforts to realize the films they cared about, as do I having raised 2 children as the wife of a free-lance filmmaker!

The Flaherty seminar was begun by Frances in 1951, the year Bob died, to re-affirm his particular vision through the camera. 8 people gathered informally at their farm in Vermont for a week to look at his films and talk together. Last summer we celebrated our 25th Anniversary seminar with about 135 people. As someone commented during that week, we have survived longer than most businesses!

Over the years it has been a labor of love on all of our parts. I coordinated my first seminars out of my maid's room in the apartment and was paid $350 for almost a year's work. Program directors do not receive a fee for their work. Our trustees serve without salary or fee. The seminar has been able to continue for these 25 years because of the love and cooperation of the filmmakers involved. Our registration fee for the seminar - last year an idiotic $350 to cover 7 days of program, room and board - has to cover all of our overhead costs including travel and room and board for the program guests whose works are screened at the seminar.

We would love to pay film rentals for the seminar itself, and if we could for preview - though I don't think even public libraries, festivals, or school systems are budgeted for rentals for preview. The fact is that we cannot do either, unless of course we win the New York State Lottery or the Irish Sweepstakes and find outselves generously endowed. We could raise the registration fee of the seminar to $800 and all get paid commensurately for our work but we wouldn't get the filmmaker participants the seminar has attracted and served for the past 25 years.

Filmmakers ranging from the famous like Fred Wiseman and Joris Ivens to unknown students have helped keep the seminar alive for a quarter of a century as a place of exploration and personal growth though their genorosity and support and cooperation. We are deeply grateful to them. Nothing would make us happier than to be able to pay rentals for their films - and when we do other conferences, such as the Arden House Seminars, that are underwritten by grants we do indeed budget rentals or honoraria for films/filmmakers.

If the condition of your participation either in the preview process or the seminar selection is a rental fee - we will have to live without your work. I hope you understand.

Cordially, Barbara Van Dyke

TRUSTEES: Jay Ruby, *President* Edith Zornow, *Vice-President* Nadine Covert, *Treasurer* D. Marie Grieco, *Historian*
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PALM SPRINGS DESERT MUSEUM
ART ■ NATURAL SCIENCE ■ PERFORMING ARTS

April 18, 1984

Ms. Sara-Kathryn Arledge
Livingston Hotel, $363
139 South Los Robles Avenue
Pasadena, CA 91101

Dear Ms. Arledge:

The Palm Springs Desert Museum is planning an exhibition of sculpture by John Baxter (1912-1966). The exhibition is scheduled to open on September 18, 1984 and continue through November 4, 1984.

This is an exhibition that is long overdue. The last exhibition was organized by the San Francisco Museum of Art in 1967.

In advance of formal loan requests from our museum to other museums and private collectors, we are first attempting to locate as many sculptures as we can. Frances Baxter (John's sister) has been very helpful by providing us with names of collectors.

We would greatly appreciate learning of any sculptures by John Baxter which you may know about, or which are in your collection. one small stolen head ? (from SF Museum show) (is gone)

Would you be kind enough to complete the enclosed form and return it to me in the envelope provided? The information you supply will be held in confidence.

Thank you for your consideration. We hope to hear from you soon.

Truly yours,

Katherine Hough (ea)

Katherine Plake Hough
Curator of Art

KPH/ea

The Institutional Histories Project
Editors: Erik Barnouw, Ruth Bradley,
Scott MacDonald, Patricia Zimmermann

Dear Terry Cannon:

I am preparing a documentation of Frank Stauffacher's Art in Cinema film series, which presented Bay Area audiences with innovative film-viewing experiences from the fall of 1946 through 1954. The documentation will include a listing of the complete Art in Cinema programs, and a variety of documents pertaining to the series: letters, program notes, press coverage of the events, and so on. It will be called *Art in Cinema: Documents Toward a History of the Film Series.*

This documentation of Art in Cinema will, in all likelihood, be published in two stages: first, in an abridged form, as a special issue of the journal, *Wide Angle* (published by Johns Hopkins University Press and edited by Ruth Bradley); and subsequently, as a volume in the Institutional Histories Series, published by Temple University Press (Micah Kleit is the series editor).

I seek your permission to reprint the following materials:

1 letters to Richard Foster at Art in Cinema from Sara Kathryn Arledge (a copy is enclosed)

I am seeking non exclusive, worldwide rights in English. Of course, I will provide full acknowledgment as to the source of the printed material (should you require acknowledgment in a particular form, please specify that form). If you do not control the right to the material listed above, could you please indicate who I should contact for permission?

Both *Wide Angle* and Temple University Press are non-profit, academic organizations. I do not expect any remuneration for my work on this collection of documents, and am hoping that, if you must charge me a fee for reprinting the materials, that you make the fee as reasonable as possible.

For our convenience, I've included a permissions form below. The duplicate copy of my request to you is for your files. Please sign and date one copy and return it to me in the enclosed envelope. If you feel you cannot grant permission, please contact me. Thanks so much for your help.

Regards,

Scott MacDonald

Scott MacDonald
5 Sherman Street
New Hartford, New York 13413
315-732-3649
scottmac@borg.com

I grant permission for the use of the materials described above.

Date: 7-23-00 Signed: Terry Cannon

1842 Rose Villa St.
Pasadena, 10, Calif.
Oct. 9, 1946

Mr. Richard B. Foster
c/o San Francisco Museum
of Art
Civic Center
San Francisco, Calif.

Dear Mr. Foster:

Mr. Baxter has forwarded your letter and the announcements of the Art in Cinema series to be shown this fall. Thank you very much. I am sorry to miss this series and have not had the opportunity to see several of the films included. However, we expect to locate permanently in Berkeley in January so I am looking forward to seeing the Spring series.

In regard to my dance film — we produced three minutes (sixteen time) in 1941 but the many difficulties due the war and lack

of sufficient funds to overcome them make it necessary to suspend production. We were able to start work again this September and expect to finish it by the middle of November. It is to be shown here in Hollywood the 27th of November, and at three other dates yet to be arranged in this area. It will be available for your Spring Series. This would give you an opportunity to see the film at your convenience after we move to Berkeley and to decide whether it would be suitable for that series.

The film – Phantasmagoria – is a related series of experiments presenting some of the manifold possibilities of the motion picture as a medium for the dance. It is on 16 mm. Kodachrome film and the screen time will probably be around 8 minutes

Sincerely,

Sara Kathryn Arledge

The BASEBALL RELIQUARY Inc.

P.O. BOX 1850, MONROVIA, CALIFORNIA 91017

September 12, 2004

Scott MacDonald
5 Sherman Street
New Hartford, NY 13413

Dear Scott:

Good to hear from you the other day. Your call prompted me to get into my files on Sara Kathryn Arledge, and it brought back a lot of very pleasant memories looking through this stuff. I noted there was a letter from you from three or four years ago requesting permission to reprint a letter from Sari to Richard Foster, so it seems like your book on "Art in Cinema" has been in the works for awhile. Looking forward to the finished project.

Per our conversation, you will find enclosed photos and some other print materials which may be of interest. Nothing needs to be returned except the photos, and I understand that it may be quite a long period of time before they are returned. Hold on to them as long as you'd like, but I would like them back at some point.

Here's a brief description of photos and other stuff:

PHOTOS

1) The photo portrait of Sari is by Margrethe Mather and dates from 1931 or '32. It is one of my favorite photos of Sari. She was around 20 or 21 years of age at the time. Mather was an important American photographer and was a mentor to and collaborator with Edward Weston. Unfortunately, I no longer have access to my favorite photo of Sari, taken by Chandler (aka Chan) Weston in 1936. Chan Weston was one of Edward Weston's sons. Chan had taken several photo portraits of Sari in the mid-'30s. Sometime in the early 1980s, a collector of Chan Weston's photos purchased the photo portraits from Sari. I think he paid her $1,000 for three photos. That was a lot of money for Sari. I remember to celebrate the money derived from the sale of the photos, Sari took Mary and I out for a lobster dinner (none of us could afford it at the time, and still can't). I only wish I had encouraged Sari to make copies of the photos before selling them! Anyway, the only record of this photo is from an announcement for a Filmforum screening of her work, and I enclose a xerox copy of that herewith.

2) Two still photos from INTROSPECTION.

(cont.)

3) The production still that I mentioned from WHAT IS A MAN? The notes on the back of the photo are in Sari's own handwriting.

OTHER MATERIALS

1) I'm including a xerox of the very first printed mention (in book form) of INTROSPECTION. This appeared in Lewis Jacobs' essay in the book "Experiment in the Film," edited by Roger Manvell and first published in Great Britain in 1949. You may be familiar with Jacobs' piece, as I think it is considered an important and influential early work on experimental film. His essay also contains a brief reference to Stauffacher's "Art in Cinema" series. I quoted from Jacobs' essay in my brief article on Sari that appears on page 75 in the catalog "Unseen Cinema: Early ~~Avant-~~ American Avant-Garde Film 1893-1941." Also see page 76 of that catalog for some notes from Tony Reveaux's unpublished interview with Sari. In the last two paragraphs, she talks about the screening of INTROSPECTION at "Art in Cinema." Her comments are pretty amusing.

2) Just for fun, I've enclosed xerox copy of the May 2, 1947 "Art in Cinema" program which featured INTROSPECTION on the same bill with two early Russian films. Then I'm enclosing a xerox of my program notes from November 5, 1976 when I recreated that "Art in Cinema" show for Filmforum. I recall that I was able to track down a print of Kuleshov's BY THE LAW, but had no success in finding a source for Kozintzev/Trauberg's THE CLOAK.

3) Finally, I'm enclosing an article that Sari wrote entitled "The Experimental Film: A New Art in Transition," which was published in the Summer 1947 (Vol. 3 #2) issue of "Arizona Quarterly." The article covers some of the same territory as Jacobs' piece, but Sari's article appeared in print two years before Jacobs.'

Keep me posted on how things progress with the book, and let me know if I can be of any further assistance with regards to Sari. Mary also sends along her best wishes.

Sincerely,

Tony

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Pacific Film Archive
University Art Museum
Berkeley, California 94720
Telephone: (415) 642-1412

11/7/77

Sara Kathryn Arledge
1842 Rose Villa Street
Pasadena, Ca. 91107

Dear Sara Kathryn Arledge:

I look forward to seeing your films at Canyon Cinematheque when Carmen Vigil programs them, and am sorry that it was not possible to have a showing here at the same time. The situation financially for Canyon and the Archive is such that we can not afford to duplicate shows within a short period of time, since we share essentially the same audience, a small audience to be sure. When I see films at The Cinematheque that I like and want to show here, I wait a decent interval and program them in a group show when I can put together compatible films.

I have returned your stills and reviews under separate cover. I did make copies of the reviews for our files.

Sincerely yours,

Edith R. Kramer

Edith R. Kramer,
Asst. Film Curator

March 17, 1982
2-B 225 East Fifth Street
New York, N.Y. 10003
(212) 889-3820, work

Hello Sara Arledge,

After I gave my show in Pasadena, Terry Cannon mentioned you and your work. He also gave me a copy of the "Cinemanews" that features your wit. I regret very much I hadn't known about you before when I was in Santa Cruz.

Perhaps, we could exchange work. Enclosed is a poster connected with my latest film. May I send you a print of my OBSCENITY in temporary trade for your WHAT IS A MAN?

If so, maybe you would also like me to pass it on to the woman who programs for the Collective for Living Cinema. ~~She~~ I mentioned you to her and she is very curious and might offer to program your work.

If you agree, I will do everything to protect your print from the hazards of projection and will ship it back to you UPS (insured for whatever amount you suggest).

Warmth and Cheer,

David Lee

answered April 21 82

MONDO MANAGEMENT *Productions Ltd.*

175 LEXINGTON AVENUE / NEW YORK, N. Y. 10016
TR 9-9604 / YU 8-6100

DIRECTORS
BRIAN CHALMERS
THERESE ORKIN

answered May 3

April 29, 1982
2-B 225 East Fifth Street
New York, N.Y. 10003
work:(212) 889-3820

Hello Sara Arledge,

I was overjoyed to receive your recent letter. So were several other filmmaking women and men. We look forward to finding you a place to show your work in our area soon.

I am grateful for the chance to have your film(s) for a week. They will be sent back UPS and insured for $500. If I understand your letter, I should request

WHAT IS A MAN?

and

WHAT ~~XX~~ DO TWO RIGHTS MAKE??

from Canyon. I'm sending them ~~x~~ a letter.

Tomorrow I'll be sending to your house a copy of my film OBSCENITY (29 minutes) ~~txxx~~ After two weeks please send it either UPS or Special Delivery, Library ~~f~~ rate and insured for $250 back to the Film-Makers' Cooperative, where I work during the days. It won't be my better print, because I'll need the other for United Nations Disarmament days.

I gave your address to two travelling, filmmaking women Su Friedrich and Leslie Thornton. They may find time during their tour to visit you.

PLEASE, have your projectionist friend ~~to~~ clean the gate and all running surfaces and run the film at silent speed.

Until later, sincere gratitude,

David Lee

~~Please send your film~~

Perhaps, later you'll give me permission to write about you and your work.

MONDO MANAGEMENT *Productions Ltd.*

175 LEXINGTON AVENUE / NEW YORK, N. Y. 10016
TR 9-9604 / YU 8-6100

DIRECTORS
BRIAN CHALMERS
THERESE ORKIN

May 27, 1982
2-B 225 East Fifth Street
NYC, N.Y. 10003

Sari, hi!

I had to hold on to WHAT IS A MAN? for eight days. But I saw it; Andrea Weiss(programmer for the Coll ective for Living Cinema) and filmmakers Su Friedrich and Leslie Thornton, also saw it.

We were all impressed with the work and hope to meet you in person someday. Andrea will be out your way this summer and hopes to make contact. Another friend Jon DeBenedetto programs films in Northampton, Massachusetts and will get a hearty recommendation and very likely will rent your films without the need of preview.

For me: WHAT IS A MAN is a special film for. When most other independent/personal filmmakers were making sincere, but awkward "psychodrama" that was burdened by excessive symbolism you made a film that had humour but also a unique (especially for pre70's etc feminism) statement. I found especially gratifing the shots of doctor-patient interview(s). I do very much hope to see your other work 1941-1982... ∞

Treasuring your correspondence, you will be in my thoughts.

The coming issue of Canyon's "Cinemanews" includes a brief article In which I talk about OBSCENITY and the film I made before it. Also, latest issue of "Downtown Review" has a continuing discussion between me and Jonas Mekas that may be read for itself or has past installements. Those articles may give you some further idea of my grope. I may even lay aside the art-world for a period of time to go to Japan to learn more about food preparation. The possibilities of making food for friends is more exciting than culture these days.

Warmth and cheer,

David Lee

MONDO MANAGEMENT *Productions Ltd.*

175 LEXINGTON AVENUE / NEW YORK, N. Y. 10016
TR 9-9604 / YU 8-6100

DIRECTORS
BRIAN CHALMERS
THERESE ORKIN

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Film

September 11, 1978

Miss Sara Kathryn Arledge
1842 Rose Villa Street
Pasadena, California 91107

Dear Miss Arledge:

It was a pleasure to hear from you and we're very pleased that Shirley Clarke suggested you write to us.

Of course, we'd be happy to look at prints of your work and if you could send copies to us in October, that would be fine. The films should be snet to the following address:

Attention: Robert Regan
Film Shipping Platform
THE MUSEUM OF MODERN ART
20 West 54th Street
New York, N.Y. 10019
Attn: Adrienne Mancia

Looking forward to viewing your films, and with kindest regards,

Cordially,

Adrienne Mancia

Adrienne Mancia
Curator of Exhibitions
Department of Film

AM/ss

cc: Larry Kardish, MoMA
Robert Regan, Film Shipping, MoMA

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

August 10, 1977

Sara Arledge,
1842 Rose Villa
Pasadena, Calif. 91107

Dear Sari,

To confirm our phone conversation, we are running a series of experimental films, THE PORTIC EYE, in October and November, and wish to screen WHAT IS A MAN? on October 5, 1977 (opening night) along with various psychodramas, and INTROSPECTION on November 30, 1977 (closing night!) with a program of composite imagery films. I have ordered INTROSPECTION from Canyon Cinema, as you requested, but I hope we can use your good print of WHAT IS A MAN? for the October 5 date.

I hope you will be able to attend on both evenings, and if you have trouble arranging transportation, please let me know, and I will fix something up.

Thank you very much.

Love, William

William Moritz

answered Aug 23
Sept. 8
"will bring film"

DEPARTMENT OF FILM STUDIES

Queen's University
Kingston, Canada
K7L 3N6

April 11, 1984

Sara Arledge
132 Van Ness
Santa Cruz, CA. 95060

Dear Ms. Arledge:

I am researching a book on postwar American film and television practice that attempts to look well beyond the bounds of the mainstream Hollywood product to recapture some of the diversity and vitality of the period. In the course of my research I came across your film WHAT IS A MAN, a work that hasn't received a great deal of attention in recent writing on the avant-garde. I was extremely impressed with it. In fact I have bought a copy for our Department where my colleague, Blaine Allan, who specializes in the avant-garde has found it an extraordinarily rich and suggestive work.

By coincidence I am now in Santa Cruz (I recently became married and my wife teaches Latin American cinema at the university). I am only here temporarily at this point and will have to return to Canada to my job at Queen's in the summer. I would very much like to meet with you while I am here though. If possible I would like to see other work you have done and to talk with you about your experiences as an artist and filmmaker. (My book will go through the early sixties, but I would be very interested in knowing more about the connections between your early work and more recent projects.)

Could you let me know if it would be possible to get together? My local address is below.

Sincerely yours,

Bill Nichols

137 Plateau Ave.
Santa Cruz, CA. 95060
408-427 1497

GIRAFFE GALLERY

Dear Mrs. Arledge:

We believe you are one of the more than half a million Americans currently involved in a most active love affair with art. This growing attachment has made you not merely want to look at it briefly--but to own and appreciate it daily. The problem has been the how and where of finding good art.

On April 8th, the Giraffee Gallery will open at 9255 Sunset Boulevard, Suite 701, Los Angeles. This gallery will present paintings and sculpture selected by art patrons during their travels throughout the world. This is not new art--just good art. Let us tell you how you may participate in this project.

You are always welcome to come and browse in a quiet, at-home atmosphere. Please call us for an appointment. You may make as many appointments as you like, and be assured that there is never an obligation to buy. It is truly our dedicated policy to remain a personal gallery.

Additionally, you may participate more fully as a member and, as such, you will receive a signed lithograph of limited edition suitable for framing and executed especially for members by one of our artists. This in itself is obviously worth the cost of membership--$25.00 for the entire family for one year.

Our first showing on April 8th was selected by art connoisseur Edward G. Robinson and will feature the paintings of John Ulbricht and the sculpture of Robert Brotherton, two Americans working in Mallorca, Spain. (See attached clippings.) Their works are not offered for sale anywhere else in the United States.

We hope that you find this concept of selected good art as inviting as we do. If you want to join us for a truly exciting adventure of artistic discovery, please fill out the attached card and send it to me before April 1. Thank you.

Sincerely,

Jane Robinson

(Mrs. Edward G.)

9255 SUNSET BOULEVARD • SUITE 701 • LOS ANGELES, CALIFORNIA 90069 • TELEPHONE: (213) 272-6503

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132 VAN NESS AVENUE
SANTA CRUZ CA 95061

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FILM PACKAGE NOT YET ARRIVED NEEDED WEDNESDAY 12TH PLEASE CONTACT AS SOON AS POSSIBLE WITH INTENDED AIRWAYBILL NO AND FLIGHT NO. TELEPHONE 0632-619144/321507 REGARDS
SHEILA WHITAKER, DIRECTOR TYNESIDE FILM FESTIVAL.

0910 EST

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SARA KATHRYN ARLEDGE
132 VAN NESS AVENUE
SANTA CRUZ
CA 95060

CONFIRM WOULD LOVE TO SCREEN YOUR FILMS. ADDRESS AS BELOW.
MARK ON LABEL ''FOR EXHIBITION - VISUAL AND AUDITORY MATERIALS, ✓
RELIEF FROM DUTY APPLIED FOR''. ✓
AIRPORT OF DESTINATION ''NEWCASTLE UPON TYNE''. ✓
WILL ALSO SEEK DISTRIBUTION IF REQUIRED. LETTER FOLLOWING.

send C.O.D.

SHEILA WHITAKER,
TYNESIDE FILM FESTIVAL
TYNESIDE CINEMA
10/12 PILGRIM STREET
NEWCASTLE UPON TYNE NE1 6QG
UNITED KINGDOM
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SARA KATHRYN ARLEDGE
132 VAN NESS AVENUE
SANTACRUZ
CA 95060

REQUEST PERMISSION TO SCREEN 'WHAT A MAN' AT GALA OPENING
TYNESIDE INTERNATIONAL FILM FESTIVAL OCTOBER 12/23. DETAILS
IN POST. CAN YOU SUPPLY PRINT? PLEASE ADVISE SOONEST.
TELEPHONE 0632-325592 OR 321507.

person to person
(2 mo ahead)

SHEILA WHITAKER, DIRECTOR.
TYNESIDE FILM FESTIVAL
TYNESIDE CINEMA
10/12 PILGRIM ST
NEWCASTLE ON TYNE
UNITED KINGDOM
19 SEPTEMBER 1983

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(7)

Find out about European Festivals.

Director
Sheila Whitaker

Tyneside Film Festival

Tyneside Cinema
10/12 Pilgrim Street
Newcastle upon Tyne
NE1 6QG
ENGLAND

Telephone (0632) 321507

29 September 1983

took 6 days to S.C.
answered & ask.
"please send agreement"

Ms. Sara Kathryn Arledge
132 Van Ness Avenue,
Santa Cruz
California 95060
USA

Dear Sara Arledge

I am very glad that we are able to screen your films. What is a Man? was very enthusiastically received by our representative who saw it in Toronto, and What Do Two Rights Make? sound equally exciting.

Tyneside Film Festival is now recognised as the major forum of international independent cinema in this country and we have major awards as you will see from the enclosed. We are also particularly keen to promote work by women film We will try and arrange distribution/TV sales if you wish. Otherwise your prints will be returned immediately after the Festival.

Kind regards

Yours sincerely,

Sheila Whitaker
Director

TFF

MAKING WAVES

NEW CURRENTS IN WORLD CINEMA

JULIE CHRISTIE FOR PANEL OF JUDGES

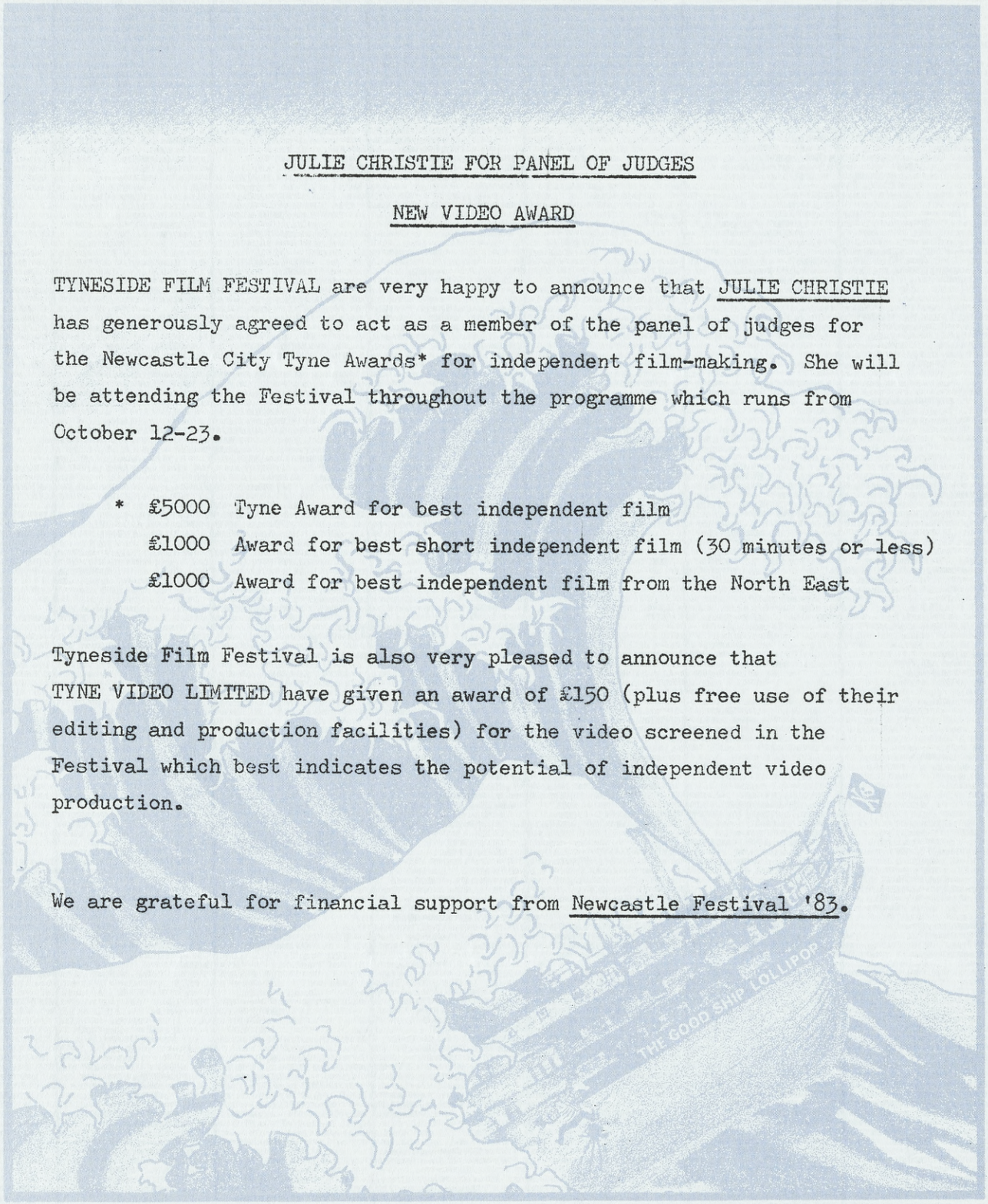
NEW VIDEO AWARD

TYNESIDE FILM FESTIVAL are very happy to announce that JULIE CHRISTIE has generously agreed to act as a member of the panel of judges for the Newcastle City Tyne Awards* for independent film-making. She will be attending the Festival throughout the programme which runs from October 12-23.

* £5000 Tyne Award for best independent film
£1000 Award for best short independent film (30 minutes or less)
£1000 Award for best independent film from the North East

Tyneside Film Festival is also very pleased to announce that TYNE VIDEO LIMITED have given an award of £150 (plus free use of their editing and production facilities) for the video screened in the Festival which best indicates the potential of independent video production.

We are grateful for financial support from Newcastle Festival '83.



THE SIXTH TYNESIDE

FILM FESTIVAL

12 - 23 OCTOBER

NEWCASTLE FESTIVAL '83

4 CHANNEL FOUR TELEVISION

TYNESIDE CINEMA
10/12 Pilgrim Street Newcastle upon Tyne NE1 6QG Telephone (0632) 321507
Supported by Tyne & Wear County Council, Northern Arts & the British Film Institute.

British Caledonian

WHITNEY MUSEUM OF AMERICAN ART
945 Madison Avenue New York, N.Y.10021 (212) 794-0600

Direct Dial (212) 794-0617

August 8, 1979

Sara Kathryn Arledge
1842 Rose Villa Street
Pasadena, California 91107

Dear Ms. Arledge,

Thank you for the opportunity to see your films. I found INTROSPECTION to be particularly interesting and would like to consider including it in a group show. However, I am unable at this time to consider a one-artist show of your work.

Thank you.

Sincerely,

John G. Hanhardt
Curator, Film and Video

answered Aug 13

copy of 7

213-796-2254
1842 Rose Villa St.
Pasadena, Ca.
91107

May 16, 1979

Mr. John G. Hanhart,
Curator Film and Video Department,
The Whitney Museum of American Art,
945 Madison Ave.
New York, N.Y.
10021

Dear Mr. Hanhart:

I would like to have a experimental program of my pioneer ~~expanded~~ ~~erotic~~ films ~~and~~ and transparencies at The Whitney ~~this~~ museum in September or October of 1979 when I will be in

New York for a 7 day visit.

I have asked Francis Lee To deliver my ~~five~~ films to you ~~by delivering~~ ~~a copy~~ ~~a screening~~, when you are finished with the films please send the enclosed data to me at ~~The films to address~~ The following address:

1842 Rose Villa St
Pasa.

~~Hello~~

Enclose is some data about my work.

will ~~pay for~~ hopefully offer

213 796 2254
1842 Rose Villa St.
Pasadena, Ca.
91107

Aug. 13, 1979

Mr. John G. Hanhardt
Curator, Film & Video
Whitney Museum of American Art

Dear Mr. Hanhardt,

I am glad ~~that~~ you enjoyed ~~A little gossip about it.~~ so I'm getting down a little gossip about it.
~~Intospection~~ Introspection! The dancer in the ~~intro~~ first part (before the 2nd turning heads) was James Mitchell (now an actor who played the aged dancing master in Turning Point - ~~He just recently~~ Last year he ~~Intospection~~ ~~Introspection~~ ~~Early Film~~ for the first time ~~I said that I was~~ ~~back~~ ~~to~~ him during World War II - ~~and liked it~~. Thought it beautiful.

In the 2nd part (after the 2nd turning heads) the optical of the hands was ~~done~~ printed by Jim Whitney who had his own optical printer at that time.

But the first part was all shot in the camera (Cinerama special) This ~~went~~ meant that there would be as many as 5 people around the camera during shooting. One regulating focus, one holding the stage-light gels over the lens to color to be a certain density, one watching the footage & recording it so we could wind back to with notes on how to set up for gels, one overlaying the camera, ~~one~~ me ~~peering~~ looking thru the view-finder. to place the action.

Sincerely,

Sara Kathryn Wolledge

August 1, 2000

Whitney Museum of American Art
Film/Video Dept.
Attn: Genevieve Yue
945 Madison Ave.
New York, N.Y. 10021

Dear Genevieve:

It was a pleasure speaking with you on the phone the other day regarding the films of Sara Kathryn Arledge. Thank you for your interest in her works.

I am enclosing several items which you might find of interest in terms of writing program notes for the September 9 and 10 screenings. You do not need to return these copies; please keep them for your files.

The enclosed items are:

1) Program notes from Pasadena Filmforum screening of October 2, 1978, which includes some notes by Arledge on WHAT IS A MAN?

2) Excerpt from script of WHAT IS A MAN?

3) Essay on Arledge from Wheeler Dixon's book THE EXPLODING EYE.

4) Catrina Neiman's essay on women pioneers of American experimental film, which includes material on Arledge.

Hopefully you will find some of this useful. If you should need any further information, please advise. As mentioned on the phone, I would appreciate receiving for our files copies of any reviews, program notes, press releases, etc. on the screenings. Thanks again!

Best wishes,

Terry Cannon

c/o Sara Kathryn Arledge Memorial Trust
P.O. Box 1850
Monrovia, CA 91017

Work Phone (626) 358-6255
Home Phone (626) 791-7647

Program notes for The Color of Ritual, the Color of Thought
Saturday July 2 & 8 and Sunday 3 & 9

Film ritual

Ritual, as it is generally understood, is the timeless re-enactment of ancient rites and ceremonies. It accompanies, even initiates, the transformative moments in a life: birth, death, marriage, or passage into adulthood. Though its origins may be vague and varied, its form persists through the ages. In this it offers a continuity with a past that would be otherwise entirely lost. At the same time, ritual also offers renewal as it reaches backward. What matters about ritual is not the stream of actors that pass through its forms but the forms themselves, transforming the lives that take on its postures.

In the performance of ritual, cinema becomes its unexpected collaborator. How can a medium so young offer anything for the ancient and sacred? Moreover, how can the avant-garde, or experimental, uphold what is bound with age and tradition? Maya Deren was among the first to explore this conundrum. For her, the level on which film and ritual meet is the communication of reality: "the reality of the ritual activity is not a function of its relationship to any actuality exterior to itself; it is a function of its own integrity and to the degree to which that form is integrated in its own terms, to that degree is it independent of actuality and unrealistic." She distinguishes between an exterior reality of ritual, or its superficial effects and perceptions, and a volatile and ever-changing interior. The driving force behind ritual is this interior reality demanding to be expressed, not the habit of repetition: "It is the form itself which must be satisfied or pleased... the form itself is its own authority." "Integration in its own terms" thus invites a field of expressive possibility, most notably through the flexible medium of cinema. Lending its technological capabilities –slow motion, frozen frames, subjective editing– to the formal conjurings of ritual, cinema disrupts the expectations of exterior reality and thus revitalizes ritual at its essential core. As Deren writes, "the tradition is not so much an inviolable authority for the form as it is a suggestion which may be modified, elaborated, combined with others..." The same can be said of cinema, constantly reinventing and reformulating its component parts: sight, sound, time and motion.

Ritual has an inherently anthropological interest, being performed by men and women but deriving from something more transcendent. Though often associated with religion, secular rites, like children's games, also burn with dramatic intensity. Deren goes so far as to contend "that life is almost entirely ritualistic in form." These explorations in women avant-garde filmmaking are testimonies not only to the conviction of ritual's profound relation to film but also the woman's intimate connection to both forms.

Maya Deren, *The Witch's Cradle*, 1943

Deren's unfinished *The Witch's Cradle* was filmed in the Art of This Century gallery, and plays heavily on the nature of the gallery space and the works of art within it. Deren's preoccupation in the film is with the notion that "surrealistic objects were...the cabalistic symbols of the 20th century." With this in mind she created an elaborate twine construction loosely based on a cat's cradle which fills the gallery space with a menacing presence. As Pajarito Matta - wearing a pentagram on her forehead - utters soundless incantations, the string comes alive and proceeds to wrap itself around the other protagonist, Marcel Duchamp's, neck. This esoteric performance seems to suggest the overcoming of the master dadaist's cold, ironic reasoning by a darker, subconscious drive.

Maya Deren, *At Land*, 1944

At Land has been called a "trance film," one in which the "protagonist wanders through a menacing landscape, as if entranced, in quest of an epiphany of sexual identity." In it the lead character, played by Deren herself, encounters a series of obstacles: under an outstretched hand, smoothed driftwood becomes a dinner table; a glance opens a door onto a blustery cliff. These are manifest not only diegetically, but also in terms of cinematic representation; in other words the tension between the film's oneiric presentation and the "impartiality and clarity of the lens." Through swift and seamless cuts and masterful point of view editing, Deren journeys through what Soviet montage-theorists called "creative geography," achieving an illusion of spatial continuity despite its literal

impossibility. Deren writes: "In my *At Land*, it has been the technique by which the dynamic of the *Odyssey* is reversed and the protagonist, in stead of undertaking the long voyage of search for adventure, finds instead that the universe itself has ursurped the dynamic action which was once the prerogative of human will, and confronts her with a volatile and relentless metamorphosis in which her personal identity is the sole constancy."

Barbara Hammer, *The Great Goddess*, 1977

As one of Hammer's lesser known works, *The Great Goddess* occupies an important moment in her personal career and the overall feminist situation of the late 70s. Like all of her films, it is imbued with "an overriding concern with form and syntax over and above overt content," though perhaps it is more accurate to say that Hammer's content itself becomes syntax. All the women of *The Great Goddess* are heavily symbolic: their dress, their actions, and the objects with which they interact refer to vague blends of primal, Grecian, and pagan ritual. The camera intensifies this effect, overlaying images, running motion in reverse, and freezing images into photographic stills. Hammer takes many of her cues from Maya Deren, in particular *At Land.*

Storm de Hirsch, *Peyote Queen*, 1965

Using a camera and its animative effects, *Peyote Queen* transforms simple graphics and images into a breathless swirl of color and motion. As designs are drawn directly onto celluloid and images cut and duplicated, the screen itself ruptures and multiplies, first in quadrants and then through the glass of the kaleidoscope, all the while powered by the staccato rhythm of African drums. As Hirsch writes, *Peyote Queen* is "a further exploration into the color of ritual, the color of thought; a journey through the underworld of sensory derangement, of interior vision, where the Mysteries are enacted in the Theater of the Soul."

Maya Deren, *Meditation on Violence*, 1948

Meditation on Violence focuses more on its method than any specific person or practice. In this regard the film's structure and camera work can be considered symbiotically linked to the actor's movements, sharing with him the breathing motions of Wu Tang and the explosive outbursts of Shao Lin through varied speeds, the actor's body kept within the frame, and editing for (dis)continuity. Together they express the cyclical exchange of interior and exterior space, costume and rehearsal, and dynamic and static presence. As ritual, *Meditation on Violence* is without beginning or end. The film opens and closes during a movement, and indeed they are the same: symmetrically aligned, the film runs in reverse after its center threshold. In the building frenzy of the sword Shao Lin, the actor is frozen, mid-air, in the greatest extreme of violence: silence. The qualities particular to cinema, slow motion filming and frozen frames, extend the limits of physical constraints and allow ritual to take on new, expressive form.

Amy Greenfield, *Element*, 1973

In *Element*, Amy Greenfield enacts a visceral performance which sees her rolling and flailing about in a pool of mud. She gives herself up to the liquid mud with a sensual abandon, allowing it to cover the surface of her body, as well as her face and hair. There is something both deeply enticing and yet slightly disturbing about her interaction with this substance. Certainly there is an eroticism in the way the camera traces the glistening mud over her body, but one can also imagine the earthy taste as she drags her face through it. With her features thickly coated, her individuality is subsumed by a primal - almost animalistic - image of womanhood.

Rosalind Schneider, *Earth Saga*, 1980
**Note: this film is preceded by a reading of Schneider's accompanying poem.*

This film is a meditation on the raw and beautiful landscape of Iceland. Using double exposures in both 8mm and 16mm film, Schneider superimposes slow pans across fields of volcanic rock with shots of steaming earth

and frothy shores. The layering of different textures and lights achieves a sort of hypnotic rhythm. Set to a minimal electronic score, this rugged environment assumes an otherworldy, science-fiction-like quality.

Maya Deren, *Divine Horsemen: The Living Gods of Haiti*, 1977

Edited posthumously twenty years after having been filmed, *Divine Horsemen: The Living Gods of Haiti* offers unusual insight into Deren's method, both in terms of footage and montage. Deren, the first filmmaker to receive a Guggenheim fellowship, used the opportunity to travel to Haiti and study voodoo ritual. The film explores the rituals of three cults of African origin and dwells on the ceremony, dance, and music of spiritual possession.

Karen Kramer, *To Serve the Gods*, 1982

Kramer's *To Serve the Gods* charts the activities of an extended family in Haiti as they worship their own family god. The service, which takes place every few years and is preceded by meticulous preparations, involves ritual sacrifice and spiritual embodiments. In a fascinating combination of Catholic and voodoo rites, family members dance to the accompaniment of drumming and singing. As they enter a trance-like state they become possessed by different incarnations of the god and reveal his will. The film presents some striking imagery - not least two men carrying a severed bull's head through the forest - and the worshippers appear so oblivious to the camera that one has a sense of privileged voyeurism.

Film dance

In the interaction of motion, rhythm, and the body, dance is born. It conveys a whole range of human experience, from celebration and frenzy to eroticism and introspection. Dance, however, is more than just movement through space. It is a social gathering where individuals meet and exchange, forming various kinds of partnerships: dancer to dancer, dancer to audience, dancer to god, dancer to self. To dance is to commune with the world.

Film dance enters that intermediary space between dancer and the world. It is not simply a film about dance, or a filmed dance. Instead film dance mingles with the concentration of the performer as well as the captivation of the audience, whoever it may be. The filmmaker dances with her camera, her hand pulsing with the gestures of a performer or some inaudible beat. Yet she is distanced by the camera's lens, engaged by the transparency of the glass while sealed off from that same intimacy. In her notes for *Meditation on Violence*, Maya Deren describes her "camera as witness."

Film dance takes two forms, one that privileges the dancer and another, the medium itself. The former, best illustrated by Maya Deren's *A Study in Choreography for the Camera*, or *Meditation on Violence*, features a recognizable performer whose dancing is enhanced by cinematic effects such as editing for spatial discontinuity, variable film speeds, and other distortions that allow for a "a whole new set of relationships between the dancer and space" to be considered. The latter, exemplified in Elaine Summer's *In the Absence and the Presence* or Sara-Kathryn Arledge's *Introspection*, focuses on film's ability to create these relationships where they previously had not existed. In this kind of dance, the "shots are held together not by the constant identity of an individual performer, but by the emotional integrity of the movement itself, independent of its performer."

Maya Deren, *Ensemble for Somnambulists*, 1951

Ensemble for Somnambulists masterfully illustrates the camera's creative powers, turning a series of simple dance movements along varying axes. The performers, dimly lit and filmed in negative, appear to float and glide in a vast space, not dissimilar to the later *The Very Eye of Night* (1959,) for which this film serves as a study. With shifting frames, various groupings of dancers –solos, duets, trios—revolve around each other in this ethereal nocturne.

Maya Deren, *Ritual in Transfigured Time*, 1946

Deren's *Ritual in Transfigured Time* is the film dance's exemplar of "creating dance out of non-dance elements by filmic manipulation." As a "classicist" film, Deren, Anais Nin, and Rita Christiani play three mythic figures inspired by Greek legends. The women move fluidly through rigid spaces: a divisive wall, a depersonalized party, and a sculpture garden. Their motion, offset by the tension of their surroundings, becomes the dance performance. Emphasized over all, the pattern, "created by the film instrument, transcends the intentions and the movements of the individual performers." *Ritual in Transfigured Time* is thus classicist in its formal, as well as thematic logic. It is "a concept of method: a controlled manipulation of any or all elements into a form which will transcend and transfigure them."

Sara-Kathryn Arledge, *Introspection*, 1941

Interpreting dance on a cinematic stage, *Introspection* has challenged audiences from its 1946 premiere to contemporary screenings to consider where film and choreography meet. It depicts fragmented and semi-abstracted figures moving freely through black space: the shoulders, arms, and torso of a dancer separating to form an elegant trio, a circle of illuminated hands, bodies stretched along a distorted pinhole perspective. A doubled Janus face, later recast into four, inaugurates the session of "introspection," a five-year project exploring the possibilities of the cinematic reconfiguration of dance.

Elaine Summers, *In the Absence and the Presence*, 1985

Initially *In the Absence and the Presence* seems to be pure abstraction. With advancing and receding forms in stark black and white, the film is evocative of Hans Richter's *Rhythmus 21*, invoking the same playful ambiguity. After gray enters the tonal cast, however, the length of a leg is revealed as a sort of shadowy landscape. While Richter used cardboard cutouts, Summers's abstractions are of the body. The film's ambiguity is charged with a quiet eroticism as her shapes waver in and out of recognition. Summers' lead dancer is the camera, coyly playing with the frame and color of its partner, the human figure.

Doris Chase, *Circles II (Smith)*, 1972

The combination of saturated pastels and high contrast used in *Circles II* blurs the lines differentiating the film's two repeated images: large hollow cylinders (sculptures by Chase) and members of the Mary Staton Dance Ensemble. Through the distortion, these figures bleed together and appear two dimensional, working against the expectations of the naked eye. As one of Chase's "Forms for Dance," *Circles II* follows the musical logic of the fugue. Choreographer Mary Staton and composer William O. Smith organized this variation and multiplication of a basic theme during the film's production, but the semi-abstract feel is owed to Chase's post production work. Hailed as the best work in the 1973 *Women Artists as Film-makers* program, *Circles II* marks not only an important moment in Chase's career, but for the situation of women avant-garde filmmakers of that time.

Rosalind Schneider, *Parallax*, 1973

Referred to as a "film as a triptych" by Schneider, *Parallax* spans three screens. In the middle screen the music, an original score by Michael Dreyfuss, plays as color mingles with black and white. At its extremities the two side screens maintain a silent black and white. Through the interplay and contrast of the three screens, the dancing figures are able, as Anna Canepa of *Art Workers' Newsletter* writes, to "bring us unconsciously to the most intimately self-insightful level of intuitiveness." Subliminal suggestions aside, *Parallax* is a cinematic fresco, embodying on a large-scale the meaning of dance time and dance space.

WHITNEY MUSEUM OF AMERICAN ART

Founded 1930 by Gertrude V. Whitney

945 Madison Avenue at Seventy-Fifth Street New York, NY 10021 Tel. (212) 570-3600 Fax (212) 570-1807

Sara Kathryn Arledge Trust
C/O Perry Cannon
P.O. Box 1850
Monrovia, CA 91018

27th July 2000

Dear Perry Cannon,

I thought you would like to see the enclosed press articles on The Color of Ritual film series. We are delighted to be including the work of Sara Kathryn Arledge in the series.

With best wishes,

Chrissie Iles.

Chrissie Iles
Curator, Film and Video

THE WALL STREET JOURNAL.

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Difficult Pleasures at the Whitney's 'Alice Neel'

By Francine Prose

New York

SUMMERTIME AND THE viewing is easy" proclaim the ads for the Whitney Museum of American Art presently bannering Manhattan's city buses. Truth in advertising? I think not. "Alice Neel," the Whitney's current show, is anything but easy, and kudos to the museum for not taking the obvious route, not mounting the predictable summer blockbuster, not dusting off the Georgia O'Keeffes for vacationers seeking the Art Lite experience among the lillies and pretty cow skulls. "Alice Neel" is a revelation, which makes it the very opposite of crowd-pleasing warm-weather fluff; few casual viewers are seeking anything so unsettling as revelation, and even fewer are looking for the profoundly unnerving revelations that Neel has to offer.

These 75 paintings and watercolors are beautifully painted—and bracingly tough-minded. Despite the frequent flashes of wry hilarity, much of the work is painfully raw, fearlessly intimate and extremely dark. For all its many pleasures, "Alice Neel" is serious, challenging and demanding in its insistence that you consider the evolution of the painter's career—a process that cannot help but convince you (especially if you think of the artist primarily as the paradoxically wicked and grandmotherly Boho-celebrity portraitist of the 1960s and '70s) that you have only dimly understood and clearly underestimated the depth and proficiency of the lifelong performance.

Organized by Anne Temkin, the Muriel and Philip Berman Curator of Modern and Contemporary Art at the Philadelphia Museum of Art, the show—the first major retrospective of Neel's work since her death in 1984—premieres at the Whitney until September 17, when it travels to Andover, Mass., Philadelphia, Minneapolis and Denver. Arranged chronologically, the exhibition begins with a series of delicate, harrowing watercolors that Neel completed amid the gothic horrors of her early adult life. The accompanying catalog, edited by Ms. Temkin, is especially good on the correspondences between the biography and the work.

Neel's 1927-8 "After the Death of a Child," which portrays a city playground haunted by ghostly figures in black, was done around the time that her first daughter, Santillana, died of diphtheria. A gallery of the artist's lovers includes a portrait of Kenneth Doolittle, a sailor who destroyed hundreds of Neel's watercolors and paintings in a jealous rage. On a marginally more optimistic (or at least ambivalent) note, two small paintings from 1935, "Alienation" and "Untitled (Alice Neel and John Rothschild in the Bathroom)" depict Neel and her lover in attitudes of such intimacy that most other renderings of domestic or amatory scenes seem, by comparison, like decorous formal portraits.

Whitney Museum of American Art, New York

'Andy Warhol' *(1970), one of the portraits for which Neel became celebrated after decades of working in poverty and relative isolation*

Many of the truly heavy-hitting works were produced during the first decades of Neel's career, when, it appears, she would paint anything—or, more precisely, that she was drawn to the subjects that seemed most daunting, outrageous and even terrifying. There is a portrait of her mother dying of cancer, another of her father in his coffin, yet another of a lover's brother wearing the bandages from a recent TB operation. A full-length nude of her daughter Isabetta—posed, arms akimbo, without modesty and with a strong sense of presence and self-determination—offers a subversive, even revolutionary, approach to the painting of children. And our cultural rituals have rarely been made to look quite so obscene and hilarious as they do in a later work, her 1965 "Thanksgiving," a still life of a raw turkey draining in the sink.

But Neel's bravery extended beyond her subject matter and fueled her willingness to experiment with style. Throughout her career, she borrowed from painters as disparate as de Kooning and Matisse, Picasso and Schiele, from Mexican folk art and Japanese prints without ever being even slightly derivative, or anything less than utterly original. The show's final rooms contain an array of the portraits (including her geriatric nude self-portrait and the painting of Andy Warhol) for which she became celebrated after decades of working in poverty and relative isolation. Like many artists, Neel portrayed the famous, the rich and influential, but, unlike many artists, she never pandered or flattered. Her pictures of fellow painters, art dealers, critics and collectors are not (as they have been accused of being) harsh, exactly; they just reveal more of the sitter's personality—more of the subject's soul—than most reasonably vain and normally self-conscious people would want exposed and recorded for posterity.

"Alice Neel" is one of a trio of shows opening more or less concurrently at the Whitney and scheduled to run through the summer and early fall. (A fourth, "Barbara Kruger," begins tomorrow.) Robert Rauschenberg's "Synapsis Shuffle" comprises a series of paintings done on panels meant to be newly assembled for each installation by a group of "composers" who draw lots from a hat to determine how many panels each can pick. The composers for this venue included 12 celebrities, among them Mike Wallace, Michael Ovitz, Chuck Close, Mathilde Krim and Robert Hughes, a fact which gives the work considerably more interest than it might otherwise have; seeing the show feels a little like reading those fashion-magazine articles that reveal what famous supermodels pack in their carry-on luggage, what perfumes the starlets are buying. Viewers will inevitably puzzle over particular choices: the elephant's bottom and the lobsters in Martha Stewart's composition, the photo of a blank canvas which Ovitz and Krim apparently both coveted.

Finally, the museum's video department is putting on "The Color of Ritual, the Color of Thought: Women Avant-Garde Filmmakers in America, 1930-220." A more interesting formulation would have been to omit the word "women" from the title, show the same filmmakers (dozens of artists including Helen Levitt, Maya Deren, Yvonne Rainer and Shirley Clarke) and see if anyone noticed that all of them happened to be female. In any case, the work ranges from the lively and the engaging to the sort of experimental film that can make time seem very long indeed.

These shows are the first conceived (as opposed to inherited) by the museum's recently appointed director, Maxwell L. Anderson. They bode well for future choices that avoid the trendy and the predictable to focus on the fresh, the worthwhile, the unexpected—and even the inspired.

Women Were Out Front, Too

By AMY TAUBIN

IN 1943, the 26-year-old Maya Deren collaborated with her husband, Alexander Hammid, a Czech refugee and ace cinematographer, on "Meshes of the Afternoon," a short, silent, black-and-white film, dense with visual metaphors and as open to interpretation as a dream. While not the first American avant-garde film, "Meshes" is among the most influential, not only because of its complexity and beauty but also because Ms. Deren, a compelling speaker and writer, used it to promote a filmmaking method and aesthetic contrary to Hollywood's. Through her films and her critical writing, she made the case that cinema was as serious an art as painting and poetry.

Ms. Deren is a featured filmmaker in the "The Color of Ritual, the Color of Thought: Women Avant-Garde Filmmakers in America, 1930-2000," a series at the Whitney Museum of American Art from Thursday to July 30 and from Sept. 5 to Oct. 1. Although Ms. Deren completed only six short films and left several large projects unfinished at the time of her death in 1961, she placed in an American context the themes that preoccupied avant-garde filmmakers, men as well as women, for the rest of the century: psychodrama; ritual; the filmmaker as performer; the abstraction of film space and time from the constraints of storytelling; the kinetic relationship of film and dance; and film as a medium of both ethnographic documentation and personal, poetic expression.

Chrissie Iles, the Whitney's curator of film and video, has structured her sprawling series around these themes. In addition to eight featured filmmakers — Mary Ellen Bute, Shirley Clarke, Helen Levitt, Marie Menken, Yoko Ono, Yvonne Rainer, Chick Strand and Ms. Deren — the show includes some 40 others, several of whom produced films every bit as powerful as those of the featured eight.

Ms. Iles, who is British, came to the Whitney in 1997. Her baptism by fire came last year when she organized the film and video section of the "American Century" show. Many of the films in the current series were shown there, and it was then that Ms. Iles noticed the striking relationships among them and formulated the idea of a show that would tease them out.

She was disturbed, however, by the way the Whitney's general audience ignored the film and video programs. "On the weekends, the shows were packed with dedicated avant-garde film viewers who came from everywhere," she said. "But during the week, the film and video gallery was almost empty." While people who visit museums to look at painting and sculpture are willing to park themselves on benches in front of a video installation for 20 minutes, they often find the prospect of sitting in a dark room watching films for two hours unappealing.

"The art world is basically ignorant of avant-garde film," Ms. Iles continued. "And that's never been more obvious than today, when galleries are filled with film-video installations by young visual artists. If you know avant-garde film, much of this work, by comparison, seems very slight." In her mission to lure the art world to avant-garde film, Ms. Iles is experimenting with the space of the film and video gallery. On weekdays, a few benches will replace the customary chairs. She has selected one or two films by each of the featured filmmakers, and these will play continuously throughout the day, as if they were installations. On the weekends, the chairs will return, and the films are programmed in groups that emphasize the connections between them.

The Whitney screens the films of women who were there in the avant-garde but only rarely noticed.

Some films are better suited to this installation format than others. Marie Menken's delicate "Sidewalks," which has the hieroglyphic elegance and wit of a Cy Twombly painting, and her Pop Art "Wrestling," filmed in close-up from a television screen, work quite well. So does Helen Levitt, Janice Loeb and James Agee's lyrical New York documentary "In the Street" and Ms. Deren's second film, "At Land," in which she further develops the psychodrama of "Meshes of the Afternoon" as well as her radically disjunctive use of space. Ms. Deren stars in both "Meshes" and "At Land," and her strikingly narcissistic presence commands attention on the screen. But it seems a bit perverse to show Shirley Clarke's early, derivative short films, "Bridges Go Round" and "A Moment in Love," 15 times a day for four days while relegating her powerful, groundbreaking features, "The Cool World" and "Portrait of Jason," to a single weekend screening each.

Though not arranged chronologically, "The Color of Ritual, the Color of Thought" is a 70-year survey, probably the biggest show of avant-garde female filmmakers ever mounted. Some of the films, like the abstract animations that Mary Ellen Bute made in the 1930's, are largely of historic interest. But others seem as provocative, emotionally wrenching and downright dangerous as when they were first shown. Among those I'd place Ms. Rainer's "Journeys From Berlin/1971," Ms. Clarke's "Portrait of Jason" and, most extraordinary of all, Barbara Rubin's "Christmas on Earth."

Ms. Rainer, a celebrated choreographer and dancer, turned to film in part to accommodate her gift for gab. "Journeys From Berlin/1971" takes the form of an extended debate waged around the issue of terrorism. Its conflicting moral positions can be read as the expression of a painfully divided self. The film's most gripping element is the performance of the art and film historian Annette Michelson as a psychoanalytic patient, filled with self-loathing and pondering suicide.

In "Portrait of Jason," Ms. Clarke uses the camera as a weapon to shatter the self-image of Jason, a gay African-American man, in real time over the course of a single night. In the implicit, one-on-one sadomasochism of the voyeuristic filmmaker and the exhibitionistic performer, the film owes a great deal to Andy Warhol's portrait films. But because race comes into play here, the power relationship is more extreme and disturbing.

MS. RUBIN made "Christmas on Earth" in 1964, when she was just 17. It's her only completed film. Like Ms. Deren, Ms. Clarke, Ms. Rainer and many other filmmakers in the show, she was intensely competitive with the most celebrated male artists in her milieu. (The main problem with women-only shows is that this competitive dynamic is not acknowledged.) "Christmas on Earth" was made at a moment when avant-garde filmmakers like Warhol and Jack Smith were shocking audiences with explicit sexual imagery, most of it homoerotic. In a passionate countermove, Ms. Rubin opens her film with a close-up of a vagina, spread like a landscape across the entire screen. But the initial bravado of this image gives way to an extreme anxiety. Now that the long-absent icon is at last front and center, what should it do or what should be done with it? Far from a celebration of female sexuality, the film shows a terrible ambivalence toward its central image, and despite its hard-core action, a total absence of desire.

Unlike Ms. Deren's films, which have a secure position in the avant-garde canon, "Christmas on Earth" has lapsed into obscurity. Not the least virtue of this ambitious show is giving it new life. □

Whitney Museum of American Art

Maya Deren in her second film, "At Land," which is in the series "The Color of Ritual, the Color of Thought: Women Avant-Garde Filmmakers in America, 1930-2000."

Amy Taubin is a film critic for The Village Voice. Two of her short films are included in the Whitney series "The Color of Ritual, the Color of Thought: Women Avant-Garde Filmmakers in America, 1930-2000."

11 April

Dno. Aug 18'79

Dear Ms. Arledge,

I'm glad to hear that you are much better.. We are sorry that you are unable to be here for the Global Village Screening. I was able to local a slide projector which you would have needed.

Enclosed are a couple of programs. I'm looking forward to the arrival of your films.

Sincerely,

Nancy Kendall

NANCY KENDALL
WOMEN ARTIST FILMMAKERS INC.
62 ST. PAULS AVENUE
STATEN ISLAND, N.Y. 10301

answered Aug 18 ~~20~~ 79

6 July 1979

Dear Mr. Ardledge,

Karen Cooper asked me not to send her your enclosed press materials unless she requested them at a later date. Since I have not heard from her I'm returning them to you in case you can use them in the future.

Francis Lee told me he would phone you after the show... so I didn't. But now you must know that I was very pleased to view your work and am very sorry that you were not able to come as planned.

I pray that you are better. And do phone me, us if you are ever near/in New York City.

Thank You again,

Nancy Kendall

212-448-4433 Electronic answering service

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August 20, 1976

Kent Carroll
GROVE PRESS, Film Division
196 West Houston
New York, New York 10014

Dear Mr. Carroll:

In my note to you yesterday I inadvertently omitted two titles in which I am also interested for our September 14 presentation:

[redacted]
INTROSPECTION, by Sara Arledge

Again, thank you for your help.

Sincerely,

Mondays
11:00 AM.

Douglas W. Edwards

Since we no longer distribute the above titles - can you rent it & them? Kindly confirm & return phone you -

Grove Press - Film div

Theatre Vanguard

Presents

THE HISTORY OF THE AMERICAN AVANT-GARDE

AND EXPERIMENTAL CINEMA

Program Seven, East/West 1945-1950

Tuesday, September 14, 1976

Fischinger 656 3109

Douglass Crockwell, THE LONG BODIES (1947, 4 minutes) silent

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R.W. Luce and Leonard Tregillus, PROEM (1949, 10 minutes)

Ian Hugo, AI-YE (1950, 24 minutes)

This series is supported, in part, by grants from the National Endowment for the Arts, a Federal agency in Washington, D.C.

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Harry Smith
Chelsea Hotel
Greenwich Village

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It is impossible to overestimate Deren's influence on two decades of independent filmmaking; the inspiration (stylistic and thematic) provided by her half-dozen film works , as well as her pioneering effort in distribution and exhibition of independent films (discussed previously in

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As in the first (pre-war) avant-garde film era, large numbers of works used common objects as abstract elements in film design. These works include Dorsey Alexander's animated LIFE AND DEATH OF A SPHERE (1948), and DIME STORE, which makes use of 5¢ & 10¢ store merchandise to colorful effect. This kind of pixilated junk merriment was particularly well handled by Mr. Alexander's contemporary, Francis Lee, who worked with costume jewelry in his films LE BIJOU (1947) and THE IDYL (1948). Tregillus and Luce, working with clay animation in narrative forms (as opposed to the purely abstract use of clay by Crockwell and others), anticipated the more commercial, highly popular work of Art Clokey (GUMBASIA, 1955) and Eliot Noyes, Jr. (CLAY, 1964). PROEM, a burlesque allegory, proceeds through eight scenes: 1. the euclidian rock, 2. a quixotic interlude, 3. a catholic fable, 4. sex and such, 5. the great dictator, 6. power politics, 7. mobilization, 8. denoument.

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Theatre Vanguard 9014 Melrose Avenue, Los Angeles, California 90069 (213) 278-0641

Dear Ms Ardedge -

again, thank you for contributing to the success of our program. I hope to see again, soon.

Sincerely,

DW

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